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THE ART UNION

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OUR ILLUSTRATIONS

AS THE ART UNION contains the literary matter for two months in this issue, it also has an unusually large number of illustrations. The frontispiece "THE DUSTY CUPID" is one of MR. CHURCH's hasty pencil studies, vigorous and simple in its technique, yet full of grace and beauty, and charming for its very simplicity. As an example of the artists' method in rapidly recording an exceptionally pleasing pose, the sketch is peculiarly interesting. We can see that little attention was paid to the exact outlines at first—the aim having been to secure rather the spirit—the action of the figure, with the idea of correcting, or selecting the outlines, and filling in the composition later. In order to sketch rapidly from nature—and especially from life—this is almost the only method by which proportions can be realized. Mr. Church's drawing is singularly free from experimental lines, owing to his long practice and consequent great facility in this particular branch of art. The charming young woman of the sketch brushes the dust from the little image with a smile, and with graceful, coquettish movements, liable to turn the arrows of the youthful god to the hearts of many willing victims in her behalf.

"THE SOWER," by E. WOOD PERRY, N. A. (page 119), is a careful study of a New England farmer sowing his field with grain. This is not the scriptural type, nor is the man related to the sower of Millet's famous picture. The latter sows in a dramatic, a tragic manner, while this man walks along at a slow, even, methodical pace, casting about him each time with the same regular sweep of arm, thinking of the harvest and of other things as he works, yet working along, half mechanically, as his employment is almost becoming a part of his nature. Mr. Perry has been very literal in his rendition of the various elements in his picture—the result of exceedingly close, conscientious work.

"NIGHTFALL," by ARTHUR PARTON, N. A. (page 120), is from a drawing of one of Mr. Parton's most charming paintings, and is a fine example of effective pen-drawing. The chief beauties of the painting it represents, however, cannot adequately be conveyed by mere lines. In the painting, there is a remarkably luminous sky tinged with golden sunset color into which the shadows of evening are creeping. It almost seems that one can see the colors gradually changing, as the sun sinks lower beyond the hill, and the new moon seems to grow brighter. The poetic sentiment pervading the picture impresses one strongly. It suggests the quiet contemplation we find in Gray's Elegy and leads one very far away from the busy world. This is

one of the paintings selected for the Louisville exhibition, which will open next month.

"SUNLIGHT AND SHADOW," by WALTER SHIRLAW (page 123), is from a crayon sketch of several figures standing just inside one of the doors of the *Duomo* of Florence, on a bright day in summer. The very strong light coming into the dark interior makes the darkness inside appear deeper than usual, and gives a silhouette effect to the figures between the spectator and the light. An old woman standing in full light is asking alms of a woman half in light, half in shadow, who holds a child in her arms. This is a drawing broad and simple in its rendition, and thoroughly artistic in its composition and *chiar-oscuro*.

"A BOUQUET OF OAKS," by CHARLES H. MILLER, N. A. (page 124), gives us a view at "Stewart's Pond" near Jamaica, Long Island, in the Autumn; until a short time ago one of the most charming places left untouched by the spread of "improvements." The picture contains much of the spirit of Nature, and shows the destroying influences of "civilization" already at work.

Two pen-sketches by J. R. BREVOORT, N. A., "A VIEW ON THE ESOPUS" and "A BIT OF ENGLISH HEATH" (pages 126 and 127), are simple landscape studies full of suggestions of Nature. The characteristic differences between English and American landscape are shown even in these few lines.

"MARBLEHEAD NECK, MASSACHUSETTS COAST," by M. F. H. DEHAAS, N. A. (page 129), was painted for the Louisville exhibition of Art Union pictures, and represents Mr. DeHaas at his best. The sky is full of moving clouds, and one can feel the force of the waves dashing against the rocks. While the drawing fairly gives the pictorial qualities of the painting, it only suggests what the painting realizes.

AN INTERESTING EXHIBITION.

PICTURES AT THE METROPOLITAN MUSEUM.

WHILE the average New Yorker is usually disposed to spend the summer out of the city, there is a larger number of visitors in New York during the summer than at any other part of the year. It is the time when persons living in the West and South can best leave their business for a brief season; a time when extraordinary inducements and facilities for travel are offered by the railway companies, and it is undoubtedly the season when New York appears at her very best.

In this connection, it may be interesting to those who contemplate visiting New York during the summer, to know

what is to be seen in art at the present time, and incidentally it may be remarked that there are three collections of paintings in this city, to which the public can obtain access, that are very interesting and well worth visiting. These are the collections of the Metropolitan Museum of Art, the Lenox Library, and the New York Historical Society. The conditions upon which these collections may be visited can be learned by consulting the last page of *THE ART UNION*.

Probably the most interesting of these exhibitions is the one to be seen at the Metropolitan Museum. Here, in addition to the permanent collections of pictures belonging to the museum, is a large collection of paintings loaned from private galleries. Every six months the museum is closed for about two weeks, and the borrowed pictures which have been on exhibition for six months are returned to their owners, and other paintings, borrowed from private collections, are hung in their places for the next six months. This insures a constant variety in the exhibition to the visitor who does not come to the city oftener than once in six months, and it enables one to see, from time to time, most of the finest paintings owned in this country.

The summer loan exhibitions at the museum are usually more interesting than the winter exhibitions, for in the winter most of the wealthy picture owners desire to retain their paintings in their homes, where there is more or less visiting and festivity; but in summer when they are usually absent from the city, and their houses are closed for the season, they are very willing to send their choicest possessions to the museum, which is fire-proof and well guarded, and hence offers advantages from the mere standpoint of storage alone,—aside from the satisfaction it should afford an art collector to feel that he may contribute to the pleasure of half a million persons.

The visitor to the museum should first visit the Eastern Galleries, where are the "pictures by the Old Masters." The larger proportion of these represent the Dutch and Flemish schools, and while numerous works cannot be authenticated, and others, while doubtless authentic, are very poor examples of the artists whose names they bear, there are a few real master-pieces among them, and nearly all are interesting from a historical point of view, as showing the kind of art that prevailed at certain periods, as showing something of the growth of the art of the Netherlands almost from the beginning, and as indicative of something of the comparative tendencies of the art of different countries at different periods.

The first gallery, entering from the staircase, contains a number of works which have been loaned to the museum. Among these the most noteworthy are the contributions of Mr. Henry G. Marquand:—a "Portrait of a Burgomaster," by Rembrandt; "Portraits of two Gentlemen," by Franz Hals, and "Portrait of the Infant Don Balthasar Carlos," by Velasquez. All of these are characteristic of the best works of the respective masters, and they are paintings that in nowise depend merely upon the names of the artists for the proper recognition of their merits. Once having seen these pictures—which are among the first to attract the visitor, one will find himself turning to them again and again, and each time will find new beauties in them.

On the opposite wall of the gallery, in a quaint frame under glass, is a painting belonging to Mr. Minor K. Kellogg, catalogued as "Herodias with the Head of John the Baptist, by Leonardo da Vinci." Some years ago, the genuineness of this picture as a Leonardo was disputed, and considerable matter was published on both sides of the question. Those who were not willing to believe it by Leonardo, claimed that it bore evidence of the work of Luini, a clever artist who produced some excellent original works and who made some copies of Leonardo's paintings which were very like those of the master. This is certainly in Leonardo's manner, and it bears the name "Leonardo da Vinci," dextrously worked in the collar of Herodias. It has been urged that Leonardo would never have signed the picture in this manner; yet, considering the excellence of the work and its undoubted age, it would seem strange that anyone who could paint so well as this would desire to sign it by any name other than his own. For if Leonardo did not paint this, it was painted by some one of nearly if not quite equal ability. There is a replica or copy of this picture in Hampton Court Palace, and another in the Tribune of the Uffizi gallery, Florence. Both of these are catalogued as the work of Luini, and are not referred to as copies. Neither of the two is at all equal in merit to Mr. Kellogg's picture, and neither of them has the name painted in the collar.

Aside, however, from the question of the authenticity of the work as Leonardo, it is a wonderful piece of art. The head of Herodias is the most striking part of the picture; she has half turned away from contemplating the ghastly bleeding head of John the Baptist, which an attendant, with face transfixed with horror, has raised by the hair, and holds, dripping, over the charger. The face of the girl is fair and would be beautiful but for the cold, heartless expression so well depicted in it. It is a face that fully realizes our conception of the character of Herodias, and that one who has seen it will not soon forget. Beyond it is seen the hard, cruel face of the mother, who instigated the crime.

Near this hangs a recent gift to the museum by Mrs. S. P. Avery,—a head of Christ, crowned with thorns, of the school of Quentin Matsys. It is one of those quaint old works, such as one sees in Antwerp and Cologne, of a time when art followed certain conventional rules more than at present. Yet there is good painting in this old picture, and there is much in it to repay careful study. On the opposite side is a Corregio, of light, soft coloring, representing the Madonna and child, and belonging to Mr. George H. Hecker. This is another very interesting work.

There are two paintings by William Etty, recently loaned to the museum, one of which, a "Portrait of Anne Jay Bolton, wife of the Rev. Robert Bolton," is an example of Etty's best manner. It depicts a charming young woman with a little girl standing in her lap and another child seated beside and leaning against her. There is something very pleasing in the arrangement of the figures and in the expressions depicted in the faces; the sentiment of the work is exquisite. We do not feel that we are simply looking upon three portraits, but that we

are looking in upon a charming scene in domestic life, full of tenderness and sympathetic quality.

There are other pictures of interest in this first gallery; the famous "Wages of War," by Henry Peters Gray, painted for the old Art Union; a portrait of Alexander Hamilton, by Colonel John Trumbull; a portrait of David Sears, Esq., by Gilbert Charles Stuart; a "portrait of the Honorable Miss Carew," by Sir Joshua Reynolds, and many works attributed to various prominent masters of different periods.

All the pictures in the second Eastern Gallery belong to the Metropolitan museum, and the larger part of them are by old Dutch and Flemish masters, though the old French, Spanish and Italian schools are represented. Among the pictures here, one of the most interesting is the "Visit of the Infant St. John to the Infant Jesus," by Jacob Jordaens, a remarkable production in composition, color and *chiar-oscuro*. All the lines in the picture, as well as the lights and colors, lead the eyes of the observer to the central figures at once, while we become familiar with the remainder of the figures as related to those in the foreground. The infant Jesus, a chubby, healthy-looking Dutch child, stands upon a globe, with his heel crushing the head of a serpent, according to the prophecy. The infant St. John is seated upon a lamb. Joseph, Mary, Elizabeth and others are gathered around in attitudes so natural that one may easily realize the possibility of such a scene, barring a few of the religious elements. There is also an excellent head by Greuze, a "Study for a Head in 'the Father's Curse.'" The expression of the charmingly painted face is an interesting study; the rich red-brown hair reminds us of Titian. There is the head of an old woman, "Hille Bobbe von Haarlem," by Franz Hals, painted in the broad, sketchy manner characteristic of some of his ale-house studies—which are among the strongest, though not the best, of his pictures. There is a small Wouvermans, "The Halt;" "A Marriage Festival," by David Teniers; a portrait of a Dutch Burgomaster, by Van der Helst, and there are examples or representations of the works of Jan Van Goyen, Adrian and Izaak Van Ostade, Jan Van Huysum, Jan and Pieter Breughel, Gerard Terberg, Gaspard De Crayer, Franz Snyders, Willem Van Mieris, Casper Netscher, Anton Van Dyck, Solomon Ruysdael, Meindert Hobbema, Roger Van der Weyden, Johannes Fyt, Aart de Gelder, Jan Steen, and many others of the old Netherlandish masters. In one end of the gallery, hangs a large painting attributed to Rubens, "Return of the Holy Family from Egypt," in which Joseph and Mary and the young Jesus, nearly life size, are in the foreground coming toward the spectator, while above, God the father, represented by a dishevelled old man in the clouds, watches over them on their journey.

Some of the oldest pictures of the Flemish and German schools of the fifteenth century, painted for the most part upon panels, are grotesque and ludicrous in the extreme, though they are interesting as recording the condition of art at the period of their production.

To the majority of visitors to the Museum, it is probable that the modern paintings, in the Western Galleries, will be much more interesting than the collection of "Old Masters." In another issue of THE ART UNION, the modern pictures now on exhibition will be considered.

PICTURES IN MADRID.

A LOOK INTO THE PRADO GALLERY.

THE traveler who intends to pass any of the winter months—or even the late autumn or early spring in Madrid, should be forewarned of the sudden changes of climate to which the city is liable. Situated in the midst of a great upland plain nearly 3000 feet above the sea, having on the north a sterile, mountainous country, and towards the south gradually descending ridges which end in the sunny slopes of Andalusia, the unwary visitor may in the morning be basking in the soft, balmy air and sun of the south, and in an hour be chilled to the heart by a sharp, cold wind from the icy north. The citizens generally wear cloaks, which they throw over their shoulders with a grand air, and when the air is wintry they bring the folds over the mouth and nose. This habit gives to many of them the look of conspirators or assassins, their dark gleaming eyes being the only features visible. The women have no such protection and are yet more robust than the men, perhaps from their habit of breathing freely of the bracing air.

In Madrid, the great attraction to the artist is the gallery of the Prado. This is the only large and general collection in Spain, and is a magnificent one indeed, embracing fine examples of all the schools of Europe. It is not, however, rich in works of the early Spanish artists, whose efforts, based chiefly on an imitation of the Flemish or Italian schools, must be sought for in the older cities, as Valladolid, Seville, Valencia, Granada, etc. With all the extensive and choice examples of the Dutch, Flemish and Italian schools, the chief glory of the Madrid gallery is its noble collection of masterpieces by Velasquez, there being sixty of his pictures, among which are a variety of his brilliant portraits and nearly all of his great figure compositions. There are also a number of admirable examples of Murillo, though to form a just idea of the genius of this great Spaniard, it is necessary to visit Seville, where, in the Academy of St. Fernando, in the chapel of the Caridad and the cathedral, are preserved a number of his masterpieces. Though the unique feature of the Madrid gallery is its possession of so many important pictures by Velasquez, rendering it the only place to form a just idea of this master's powers, yet, even without them, the collection would hold a very high rank, as, with them, it holds the highest place among the galleries of Europe. For example, there are more than forty pictures by Rubens, among them some of the richest and best of his productions. Vandyck is well represented, having twenty pictures, mostly portraits, and some of them of rare excellence. The portraits of Antonio Moro are only to be completely studied here. His truthful and exact rendering of character, his forcible modeling and his rigorously precise and elaborately finished costumes, faithful in all their details, give a certain air of reality and individuality to his portraits, very interesting to the student of history, as well as to the artist.

The gallery is wonderfully rich, too, in the Italian schools of the best period. Raphael has several master-